

# THEATRE

## A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES! Volume XII.  
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PRICE TEN CENTS.

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May Blossom goes on its way rejoicing at the Madison Square. The drama is well liked and so is its performance by the collectively excellent cast. Miss Cayvan, as the heroine, has won myriads of admirers; the general impression being that it is the best acting that she has yet given the public here.

The success of *Dan Sully's Corner Grocery* continues unabated. The piece is genuinely comic, and the actors, from Mr. Sully down, are mirth-provoking. *Corner Grocery* is now in its fourth week and there are no indications at present of a termination to the run before another month at least has passed. Tony Pastor's is filled at every performance.

Professor Cromwell's Stereopticon Show at the Union Square is moderately patronized. The programmes of last week are being repeated in the same order. The habits of the Square have taken advantage of the paper that is floating about to improve their knowledge of foreign lands and customs.

Valke is still running to large houses at the Casino. It will be kept on probably through the present month, and then The Little Duke will be put up to fill the gap until October, when Nell Gwynne will be brought out with a notable cast and fine dresses and scenery. The management feel confident that this opera will carry them through the greater part of the season. It has been a pronounced success in London. The music is extremely pretty and of the sort likely to achieve popularity, and the libretto is described as superior to the average book.

The Casino concert was fairly attended. The soloists were Mr. Carleton and Lily Post. The ballads and selections from popular opera which they rendered were frequently encored. The band played a number of pieces in admirable style.

A scratch company sang Oliveette at the Cosmopolitan on Monday evening. There was a large audience present, made up for the most part of deadheads. The representation was satisfactory in but few respects. Blanche Corelli was the Oliveette of the occasion. This lady was once a favorite, and she deserved her popularity; but the bloom has gone from her face and her figure and the sweetness has disappeared from her voice. She sang the music badly, and did nothing to please her audience except to kick one of her slippers up into the gallery during the *farandole*. Edward Connell's *De Merrimac* was about as funny as an undertaker's ice-box. Max Figma was ineffective as *Cocquelicot* and Willett Seaman failed to impress favorably as the Duc des H&S. The one good feature of the cast was Elmo Delano, who sang and acted the Countess charmingly. The chorus was more efficient than the majority of the principals. The scenery and costumes had seen better days.

Our Boston correspondent announces that John Stetson sailed for Europe from that city on Saturday. The manager's whereabouts and intentions seem to be matter of concern with great many people. Miss Edwards says his principal is going to San Francisco. Maybe he is going to round the Cape. Should he be bound for Europe it will be his first voyage. It is to be hoped that when he reaches there and steps off the gang plank, this one little earth will not tremble.

Maie Edwards, in charge of the Fifth Avenue, has wrapped the car in burlap and has buried in old copies of Mr. Stevenson's "Treasure Island" and the floor is strewn with napkins. According to Mr. Edwards, the body has yet to be brought in question, so the lump sum taken in during about a week of Monte Cristo in San Francisco. Further states that Monte Cristo is Stevenson's only road company next season. Trip to Africa will not open the Fifth Avenue.

element. If Harry Disney's inheritance is a success, it will probably fill the date of the Laramie Trip. The house will open Sept. 8.

Since the foregoing was put in type, Mr. Edwards has received a telegram from his child, dated Chicago. In it he desired to have his address changed from the Palmer House to the Grand Pacific. While according to the request, Mr. Edwards shook his head dubiously—he was in a maze of uncertainty. Mr. Burton is on his way to San Francisco. He is not among the "dark horses" at the Democratic Convention. At Laramie City he will most likely demand an explanation of some remark made by Bill Nye of the *Honoring*. Mr. Nye is said to have criticised Mr. Burton's profanity in addressing his subordinates. Should these gentlemen meet, the explanation will certainly be followed by a popping of cork; for Mr. Burton will find Bill Nye a man after his own heart.

On Saturday afternoon Harry St. Maur will sail for England by the *Exeter*. He is commissioned by a number of managers to engage certain actors who are well known on the other side, and he carries signed contracts for two leading men, guaranteeing them a salary of \$500 a week each for several months next season, if they can be persuaded to come over.

"Unless something unforeseen occurs," said Mr. St. Maur to a representative of this paper yesterday, "I shall return in August. Meantime I'll pay short visits to London, Paris and probably Vienna and St. Petersburg. Have I disposed of my services yet for next season? Well, not precisely, although I'm half committed to one manager. Propositions have been made to me from several quarters. Strakosch wants me to go out with Aimee to play the leading part in Mam'zelle, but there is a difference of about \$30 a week in our ideas; so I suppose that will come to nothing. If managers want capable leading actors they must pay adequate salaries. Lordale and I thought of taking out a company of our own, but the scheme has nearly fallen through. However, it is among the possibilities that we will join forces with Helen Barry and, with a strengthened organization, carry the plan out."

"You coached Madame Janisch in Chicago, it is said. What do you think of that lady's abilities and prospects?"

"The two weeks during which I was giving her some points in the parts which she means to essay in English allowed me to form a fair estimate of her talents. She is undoubtedly a finished actress. She possesses the true artistic instinct, and, properly introduced to the American public, she ought to be successful. She is not handsome, but her accept is pleasing and her manners are charming. But I fear that the auspices under which she will appear next season are not likely to develop her worth or make her a valuable theatrical commodity."

"What's the matter with Sargent, pray?"  
 "He's a very good friend of mine, and for that reason I do not care to speak as freely as I might. At all events, when Kelly, Brooks, Sargent and several other managers were after her in Chicago she asked my advice, and I told her by all means to take Kelly. He may not have the capital, but he is just the man to advertise her as she needs. What she wants is people to come and see her. Kelly could have brought together the audiences—she would have done the rest. Efficient as Sargent may be, I do not believe he has the same managerial tact and the booming qualities of Kelly, and therefore I do not think much of Janisch's choice. Modjeska had a goo<sup>d</sup> deal to do with influencing the lady's choice. She was in constant telegraphic communication with the other Countess while engaged in making up her mind."

"For the first time in twelve years," said Sheridan Corbyn to a *Minneapolis* representative. "Frank Mayo has appeared in the legitimate without being compelled to read rasping references to his Davy Crockett. In all the elaborate criticisms on Nordeck in the Chicago newspapers, not the faintest allusion was made to the old play. This was very gratifying to Mr. Mayo, as the shelving of Davy Crockett has been the ambition of his later years. The ambition to return to the legitimate having been gratified, he will probably retire from the stage at the close of next season. If he does not retire altogether, he will at least not play more than a month or two in each season."

"But you must admit that Mr. Mayo's hand account is somewhat larger than I was in his old 'legitimate' days."

"That is true. But must you, Mr. May, does not underestimate Dave Coakley. He is simply tired of being set down as a cheap player. This has been very harassing. It looks back with regret upon his almost 10-year regulation in the legislature, and his own misadventure in politics. Nevertheless, he is

"What preparations have you made?" asks **MANAGER**.

"Not much," says the person in charge of the company's "technology" department. "We are not sure we need them, and the thought of a crisis is not pleasant. We have expected the Plaza to be a success since the start of the project. So far, so good." Manager Hall notes a certain lack of agreement with the words. The reason is not hard to find. The company does not appear to have made any real effort to think about the

will receive careful attention. As to the cast, it will be especially strong. *Henrietta Vailers* will be retained in the part in which she made such a success in Chicago. *Edwin Varrey* will probably be re-engaged for his original part. *Lillian Spencer* is being negotiated with. By the way, during two years *Nordick* has been rewritten thirty-one times. The play is not an adaptation of the novel *Venus*; it is simply founded on that work. Only fifty-one lines of the book are retained, while the sentiment and plot are much changed.

"When shall we see *Stardeck* in New York?"

"I cannot say. I have been offered time, of course—the usual one week at the combination houses. With this we are not satisfied, for if the play proved a success here, we would want scope for an uninterrupted run. People said we were crazy to go to go much expense in the Chicago production in the late season; but Mr. Mayo would pursue no other course in view of the years of labor he had expended on the play, and the result exceeded his expectations."

"And so Dery Crockett is sneaked at last?"

"We think so. At least, it will only be played for a few nights next season—in places where it has a very strong hold. Should Mr. Mayo retire from the stage he will devote him self to play-writing. He has three or four dramas on the stocks now. I join him at Crockett Lodge, Canton, Pa., next week, and will be his guest for the Summer."

"It has been arranged that I shall open at the New Park Theatre on August 11," said Minnie Maddern, in conversation with a *Mirror* reporter. "I am anxious for a reappearance in New York. The season will open with my new play, *Caprice*, by Howard P. Taylor. It was originally named *The Rustic Bride*, but I rechristened it. I have great hopes for it."

"Will you play a full season?"

"I had originally intended to play but about twenty weeks, on account of the elections and for other reasons; but I have changed my mind, and now expect to play it up to next May, when I shall visit Europe. To play I am not decided. I am now reading up on dramatic affairs in Europe, that I may know where to seek improvement while abroad. Meantime I am looking forward to a prosperous season."

Miss Maddern is in excellent health, having had the benefit of a long rest. She has resided in Brooklyn since the close of her season.

On Saturday a change was effected in the management of the New Park Theatre. A **MIRROR** reporter met Frank Murtha and Howard P. Taylor, and they informed him that next season the latter would join John A. Stevens as a partner, the firm being Stevens and Taylor. Frank Murtha will act as business manager.

Prior to the failure of James D. Fish the gentleman had promised to rebuild the Windsor Theatre for Mr. Murtha, who held his respect and confidence. Now it is not likely it will ever be rebuilt; so Mr. Murtha has decided to remain at the New Park. The Kirally will produce The Seven Ravens after the production of Minnie Maddern's play, Caprice.

Mr. Ed. Bloom saw a MIRROR reporter yesterday, and poured into his receptive ear, with accents soft and low, the following particulars concerning the plans of the star in whose interests he is now exercising his talents

Josephine Reiley's tour promises to be very successful one from the present outlook. Time has already been filled in Boston, Philadelphia, Baltimore, Washington, Pittsburg, Cleveland, Chicago, St. Louis, Denver and San Francisco, together with all the larger one and two night stands. Her supporting company will be the strongest that money can procure, and her printing will be a revelation. The company will travel in their own special car, which will be quite a novelty in its way as every member of the company will have a separate stateroom, which is so arranged that the entire car can be converted into a grand saloon whenever required. Miss Reiley will be under the able management of Mr. R. E. L. Miles, of the Bing Opera House, New York Grand and Robinson's Opera House, Cincinnati, and Mr. Hugh L. Reiley while I shall attend to business details.

Toward the close of last season, says Business Manager Writing, "it was thought that Evelyn Foster would retire from William Stafford's company," an arrangement that had been effected previously. She will still be connected with Mr. Stafford. The company will continue as the William Stafford and Evelyn Foster Tragedy company. I have heard that in May or June, Mr. Stafford will be in New York City. The company will be in the city, and might, perhaps, be in Mr. Stafford's hands, says the View.

Will you report to me when the company comes to New York City. I have heard that the company will be in the city, and might, perhaps, be in Mr. Stafford's hands, says the View.

It may be a very easy matter for the Creator to manufacture a whole world out of nothing, but when that is the only material in this neighborhood it worries your correspondent most anxiously to turn out a letter full of news. There is not much likelihood of the latest productions bringing immortality to their authors or wealth to their managers. No 2 and then plays produced in the Summer have made great hits and have brought fortune and fame to the lucky theatres in which they first saw light. The most notable case occurred some years since, <sup>at</sup> the *Opéra Comique*, which, although now so fashionable and successful, was at that time almost deserted and not at all in vogue with the Parisians. The piece which made the house what it now is was *Piccolino*, by Sardou and Giraud, and was brought out during the heated term merely as a stop-gap, but it "caught on," and not only ran all through the Summer, but far into the next season. The success was deserved, for the libretto is good and the music graceful, light and melodious. Did it ever strike you that Sardou possesses the magic gift of turning everything he touches into gold? He has had wonderful luck. Another instance of a great Summer success was the *Proces Veuveaudieu*, at the Vaudeville, really one of the most clever and amusing farces ever played; it was so favorably received by the public that it opened up a new theatrical vein, and was followed by others of the same stamp, of which *Pink Domino* and *Baby* are fair specimens.

The *Trois Devins* was brought out at the Ambigu on the 12th instant, and, although the music cannot lay claim to any great originality, it is lively and pleasing, and the orchestration was exceedingly well done. The authors are Henniquin and Valabrègue, the same gentlemen to whom we are indebted for *Le Presomptif*, the opera presented last week at the Renaissance. The *Trois Devins* remind one of the *Trois Mousquetaires*: in the fact that there are four of them, but here all resemblance ceases, as the plot of the *four* Devins does not begin to compare with Dumas' great work. The story of the Devins—what there is of it—is briefly as follows: Cornelis is the thick-headed blundering burgomaster of a Flemish town, who is blessed with a warm-blooded wife named Cristine, who is a firm believer in magic, and is ardently courted by a notary's clerk. Near the village is a lonely tower, in which a sorcerer has established himself, and as he wears one of the tallest of sugar-loaf hats, an immense beard, a robe covered with queer-shaped spangles, and tells past events with wonderful accuracy, he has achieved

great reputation. At this time it is unknown that he is Engelbert, the village barber, and he drives a profitable trade. One of his best customers is Cristine, who goes to consult him every day as to whether or not she should consent to the seductive wiles of Luc. Luc, the notary's clerk, becomes aware of the fact that his lady-love is in the habit of consulting the magician, so he invents a pretext to get him out of the way, and assumes the disguise and personates the fortune-teller during an interview with Madame Cornelis. He counsels her to consent to the advances of her lover and assures her of her future happiness. François is the son of the village innkeeper, and has won the heart of Marthe, the burgomaster's ward; but Cornelis considers that François is entirely too low in the social scale so he resolutely opposes the marriage. However, François also plays the fortune-teller to his own advantage and makes the third *divin*. Cornelis has decided to rid the place of the fortune-teller whose predictions and advice has turned the heads of half the town, and he precedes a half dozen chamberlains who are to capture the sorcerer in his den. When he arrives the tower is vacant but the disguise is there, and he cannot resist the temptation of trying it on. Whilst the arrayed his-men arrive, and they, mistaking him for the seer, at once proceed to arrest him. In vain he shouts that he is the burgomaster but his soldiers are not to be deceived, as they know that he is the sorcerer who has, for the purpose of escape, assumed the features of Cornelis. The situations are not specially new nor novel, but there is a bright dialogue plentifully sprinkled with French fun, which puts the audience in good humor. Eventually the opera winds up by Madame Cornelis remaining good. Marthe marries François, the gardener marries the chambermaid, and every body is happy.

Alexandre Dumas *Bis* brought a suit against Jacquet for caricaturing him in the guise of a Jewish merchant in a picture which he had painted in order to be revenged upon Dumas for an insult which he had received. The arguments which have just been heard by the court were rather unusual, as was the case. M. Demange, M. Jacquet's advocate, cited the precedent set by Michael Angelo, who depicted in his "Last Judgment" a certain Cardinal who had injured him, as a sinner in hell. Another painter had represented an avaricious man, who had neglected to pay him, as being the devil, and had received the same verdict.

ture the simple words, "A prisoner for debt."  
—Had M. Dumas been declared M. Jacques had clothed him in a superb costume. Was the title of the picture a defamation, Marthe would say? The code defined as a mere habit on which brought to sell again. This was precisely what M. Dumas did. The word *debt* was not a insult. If M. Dumas thought otherwise, he would be compelled to take upon his hands. He was after with the whole. Israelite population of Paris. I contend that the vocabulary was not a crime. If M. Dumas should have been in the company of the staff of *Time*, he would have thought soon have good cause of alarm, but the idea of anyone taking a lover with such a slight matter as this must seem absolutely ridiculous to him. Coming of any of the prominent politicians of America. However, this case possesses interest, as it is the first of the kind ever tried in this country.

M. Ernest Jumez, a well-known playwright died on Sunday at Versailles, aged eight years. A dramatic author, he was remarkable

able for his wonderful fondness. His plays are legion, but the best known of them are *Le Chevalier à la Moine*, *Les Hommes*, *L'Amant de Dieu*, *L'Assommoir*, *Le Diable à Quatre*, *Un Duel sans Sang*, *Le Mari et le Pont*, *Le Tour du Monde*, *Le Père Garçon*. Amongst the collaborators have been numbered the brightest of dramatists, and when his comedies were taken to the cemetery of Montmartre for the purpose of being interred, they were followed by such a collection of *Attendants et Playes* as writers as rarely seen in Paris. M. de Lamoignon, the son of the deceased, is now the author of a number of plays, and ranks high as a dramatist.

A few days ago a stranger opened an office and announced himself as a theatrical manager. He engaged a number of actors and singers, and, strange to relate, secured from them various sums as security for the performance of their engagement. It was discovered that it was merely a confidence game. Now another man calling himself a manager has also come to grief. He is one of those ethereal Summer gentlemen, named Marthy, who secured the succession of M. Monca as director of the Theatre des Menus-Plaisirs, and made an imposing announcement of what he intended to do for art and the Parisians. On Wednesday, as he was walking in front of the theatre, of which he had already taken possession, he was arrested by the police. It seems that M. Marthy is a fugitive from justice, and that a sentence of ten years' imprisonment at hard labor is hanging over him. He formerly directed a cabaret in the Rue de Lyon under the name of Meyret. After his arrest the actors, musicians, etc., engaged in Les Champs-Élysées, as a company to continue playing the piece, which they did until yesterday. However, as M. Monca exacted from them the sum of 200 francs a night rent for the scenery, which he had left in the theatre, and as they regarded this as unreasonable, they abandoned the en-

It is announced that Miss E. H. Ober, of the Boston Ideal Opera company, is now on her way to Paris, that she purchased the great success, *Dormeuse Eveillee*, and that she is the only person who ever purchased an opera outright from a French author. This notice is all right, excepting that the *Dormeuse Eveillee*, which was brought out at the Bouffes last winter, proved a miserable failure, and Miss Ober is not the only person who has purchased an opera from French authors for production in America.

M. Lecoq, the celebrated composer, is hard at work on a new opera to be called *L'Ecolier d'Alcala*, which will be produced early next season. M. Lecoq was very much dissatisfied with the cool reception to *L'Oiseau Bleu* and will do his best this time to rival Madame Angot and recover his lost reputation as a writer of comic opera.

The Cléfélet has just run out balconies from each story back, with iron ladders extending from one to the other and so to the ground, and all the papers are ringing with praises of the clever manager who invented the idea. "The world do move." This just recalls the fact that the Paris theatres are woefully deficient in their methods of egress, and you will, some of these days, hear of a terrible loss of life should one of them take fire when there is an audience present.

The Cluny closed on the 15th inst. with *Trois Femmes pleur on Mari*, the piece having had a run of 180 nights. *Gil Blas* announces that "M —", the dramatic author, has just completed a grand drama for Rose Osborne, a well-known American artist, and that she will produce it next Winter in the United States. The Roi de Carreau is having a big success and will run all Summer at the Folies-Dramatiques. They are already rehearsing *Les Invalides du Mariage* at the Vaudeville, and will open their next season with it. Audran is at work on an opera in collaboration with Earle. They have entered into an engagement to write four operettas together during the next two years. It is stated that Judic will not sing next season at the Varietes. A pantomime in five acts is being actively rehearsed at the Eden. "Our Mary" is now visiting in this city. John Chatterton, whose Italian name is Signor Perugini, has arrived from the United States. Miss Clara Louise Kellogg and her mother are expected here to-morrow. Macbeth is having a very profitable run at the Porte St. Martin. When possible to England the piece will be succeeded by *La Tour de Nesle*. Marie Rose and her husband have arrived at Mont-Dore les Bains, Auvergne, where they will remain three weeks.

**Echoes from the Boulevard :**  
Little Dudy McSmart, who has been bounced out of the stage door by the manager, is telling his friend Snooks next day that he intends to give up pointed shoes as they hurt too much not only his feet, but above them.

Another :  
Reflection of Mile. Léa coming home late a night after a big supper with the boys and with a severe attack of indigestion. " Ah me ! how I should like to act the lady—if I could only afford it ! "

Still another:  
The femme de chambre enters the boudoir  
of her mistress terribly agitated.  
"Madame! madame!"

"Well," Mademoiselle has fled with the coachman.  
"My daughter—gone with the coachman?"

"I say, up there," he yelled. "Be a little careful. Do you see what you are letting

"Certainly, my friend; but don't inconvenience yourself, I beg. I'll be down in a minute to pick it up." MENTOR.

Henry E. Hoyt says that the new spectacle for which he is painting the scenery for *Zigzo*, the Magic Queen—will eclipse anything ever seen outside of this city or Boston, and much as it will have more novel effects, a greater number of surprises and changes and greater beauties of mechanism in the transformation scene than preceding spectacle productions. Mr. Hoyt is a modest man; he will not talk much about the scenery; he has contracted to furnish the handsome scenery, yet turned out, and good judges who were what has already been done say the contract will be carried out to the letter. He said that Harry Miner has secured *Zigzo* for an early production in this city during the summer. Manager Miner takes good care that the little Theatre shall not be out of sight in the



## Professional Delays.

—Emma Bell has signed with Emma Abbott.

—John Guion returns to the Union Square theatre.

—The dates of *The Heap of Gold* are being decided.

—Edward Kendall is looking for a position as leading man.

—Charles Overton returns from England early in August.

—Augustin Daly's company sail by the *Alaska* on Saturday.

—The Teale is working in the interests of the *Knollys* spectacles.

—Emma Steiner and her Cycloons started for Troy early in the week.

—Charles J. Bishop will manage his father, C. B. Bishop, next season.

—Paul Arthur has left Knowles and Morris' Opera company in Brooklyn.

—Barnes and Farnen's company are doing well at the Thousand Islands.

—Frank Patterson produces *Billie Taylor* at Astor Park on Monday next.

—Jimmie Perry will play *Victoria Reynolds* original part in *Nell Gwynne*.

—Agent Bloom is energetically laying out the route of *Josephine Kelly*.

—Sheridan Tupper will be leading man for the *Southland* Opera company.

—What is left of *Rice's Surprise Party* is playing in Denver this week.

—H. A. D'Arcy has written a political topical song for *Fizz, Bang, Boom*.

—Henry J. Fisher is engaged as business manager of *Pyke's Opera* company.

—J. B. Radcliffe has been engaged by Charles H. Duprez for twelve weeks.

—Katie Rhoades closes a season of forty-two weeks, at Bristol, Tenn., July 5.

—Hubert Wilke, Mark Smith and Harry McDougall have signed with McCaull.

—Nelle Roberts, of the Madison Square staff, has gone to his home at Sea Cliff.

—Joie Loane has been engaged by Bartley Campbell for the *White Slave* company.

—Marie Hunter is playing in comic opera at *Uhrig's Cave*, St. Louis, for the Summer.

—Frank Gibson will go in advance of Hyde and Behman's Minstrels the coming season.

—Frank Weston, Effie Ellsler and Harry Lee are at the Old Club House, Larchmont.

—A. M. Palmer and Richard Mansfield are travelling companions in provincial Albion.

—D. F. Reddel has been engaged to sing at the next Sunday concert at the Cosmopolitan.

—Harry Dalton, of the *Silver King* company, is gone to Long Branch for the Summer.

—Maggie Mitchell is rusticating at the Branch. Her route is made up for the coming tour.

—The Villas are enjoying the vacation at their pleasant Summer home at Ridgewood, N. Y.

—Henry Berger, of the Family, retires from the amusement field to handle a fire-extinguisher.

—On August 23 a new play, called *The Crimes of London*, will be produced in Philadelphia.

—Helen Sedgwick is in the city preparing for her tour. She is taking banjo and dancing lessons.

—George C. Boniface, Jr., will leave the *Orpheus* and *Eurydice* company upon its return East.

—The Rice and Dixie Burlesque company left New York on Saturday evening for Chicago.

—Leigh Lynch, W. W. Fowler and a select "stag" party have gone a-fishing in Northern Michigan.

—J. H. Wiggin, Boston correspondent of the *American Art Amateur*, is making a visit to this city.

—Edward Taylor is engaging a strong company to support Madame Janaschek in her new play, *Life*.

—The Theatre Comique is in the hands of the decorators. Improvements and alterations are in progress.

—Pauline Hall has been re-engaged by the Bijou management. This will create a flutter in dudedom.

—W. W. Kelly, once proprietor of a Dude Show, has lapsed into Double Uncle Tom management.

—Elise Lamierre is writing a new comedy for C. B. Bishop. Mr. Bishop begins his season on Sept. 2.

—King Hedy, of the Madison Square company, has signed with W. J. Florence for the coming season.

—The Wild West closed at the Polo Grounds last Saturday. The engagement was moderately profitable.

—Richard Stahl, the musical director, has not yet signed, although several offers have been made to him.

—There is but one amusement resort, Hunt's People's Museum, open in Cincinnati at the present time.

—Nelson Wheatcroft is becoming a favorite in Chicago, where he is acting with Lewis Morrison's company.

—Robson and Crane are spending the Summer together, as usual, at Cobasset. They will remain there until Sept. 1.

—A company has been organized by Town and Percy to play *Orpheus* and *Eurydice* in the small cities next season.

—The amateurs are manifesting a lively interest in the new Lyceum Theatre project. Already a good many dates have been booked by the principal associations.

—It is stated upon good authority that the profits of the past season of the Boston Park Theatre aggregated \$30,000.

—J. W. Mace will attend to Charles MacGeachy's work at the Madison Square until the latter's return in August.

—Harrigan and Har, will have almost an entirely new company next season. Dan Collier, the minstrel, is engaged.

—Manager F. W. Mitchell, of Norwalk, Ct., has just expended \$10,000 on improvements to his Opera House in that town.

—About all disengaged actors on the lower rungs are thinking of getting together small companies to do Summer resorts.

—W. S. Rising, Signor Broccoli and a quartette will set out in a fortnight to give entertainments at Summer resorts.

—James E. Stewart, the well-known ballet composer, died suddenly in Cincinnati on the 24th ult., in his forty-second year.

—Actors with a Cockney accent are in much demand for *Silver King*, *Lights o' London* and *Romany Rye* companies.

—Pinelore is receiving extra attention from the hibernating opera companies this Summer. Nearly all of them tackle it off and on.

—John Anderson, business manager for English's Opera House, Indianapolis, put in an appearance on the Square last week.

—John Stetson is to be found at the Fifth Avenue Theatre daily. Mace Edwards is attending to all of his theatrical interests.

—Next Monday night the Walker Dramatic company inaugurates the new Garden Theatre at Dayton, O., presenting *Two Orphans*.

—F. C. Cramer, late business manager of *The Rajah*, has been engaged as organist to a Presbyterian church on Seventh avenue.

—Mary Bird, a member of Matt Hanley's company, is dangerously ill at her home, 106 East Tenth street, with intermittent fever.

—On Monday night Signor de Novellis replaced Herr Catenhausen as musical director at the Casino. The latter is in bad health.

—Manager John A. McCaull has removed his offices from the Casino into the newly erected flats on Thirty-ninth street, opposite.

—Joseph Brooks and E. G. Gilmore were to have left for England on Saturday, but the latter was not ready. They will sail this week.

—Maude Granger is spending her vacation in the city. She will probably play in Tillotson's play at the Union Square in the early Fall.

—It is probable that Edna Carey will play the leading part in *The Planter's Wife* next season, but she has not yet signed the contract.

—The Texas theatres represented or managed by Harry Greenwall are being provided rapidly with attractions for the coming campaign.

—W. A. Mastaver has been offered a large sum for the drop-scene of the second act of *Madam Pimper*. Several out-of-town managers want it.

—H. C. Jarrett is busy at Simmonds and Brown's in preparation for his spectacle for next season. Two performing elephants will be a feature.

—Manager Field will produce at the Boston Museum, on July 16, a new opera, *Fantine*, the libretto of which is his own. The music is by Ben Woolf.

—Harry Chapman is the authorized booking agent in this city for the new City Theatre at Brockton, Mass. His headquarters are at 2 Union Square.

—All the stock scenery of the Madison Square Theatre travelling companies is being overhauled. In many cases entire new sets are being made.

—George W. Tavernier, the tenor, sailed last Friday for Europe. He returns in September to join the Fay Templeton company in San Francisco.

—It was stated yesterday that the Bijou Bluebeard company will close in Boston on Saturday night. Their season there has not been very profitable.

—Edgar Strakosch has nearly completed the arrangements for Aimee's tour. The company is not yet completed, but several of the people have been engaged.

—Fred. McClay, the treasurer of the Bunch of Keys company, states in a letter that there will be three companies playing that piece on the road next season.

—The Metropolitan Scenic Studio is crowded with work. Scenery for several companies is now stretched on the paint frames of this extensive establishment.

—Margaret Mather is spending the Summer in retirement, her time being occupied in studying the three new roles in which she is to appear the coming season.

—Managers Chapman and Sellers, of Her Atonement company, have engaged Katherine Rogers' daughter, Elinor Moretti, to play the leading part in their piece.

—Lisetta Eliani and company returned to the city from Boston on Monday. Manager Cameron will soon have them on the road again for an extended season.

—Rain fell through the open roof upon the audience at the Cosmopolitan Monday night. People who had umbrellas elevated them, and during the brief shower the auditorium looked peculiar in consequence.

—Managers who may be looking for an experienced business man or a leading actor should bear in mind that J. M. Barron, who for seven years has been prominently associated with theatricals in Charleston, S. C., has not yet engaged for next season.

—Louis Mahal is the manager of the Dayton season of *Summer Opera*. It has been successful.

—Soudart and Harms and Co. are publishing *Woolson Morse's Madam Piper* and other of his works.

—All the stages running through the city have been utilized by Foote and Gilmore to advertise *Seven Ravens*.

—The regular matinee at Tony Pastor's falls on the Fourth. Dan Sully and his bad boy will try to outdo themselves.

—David Davidson is working upon his new play, *Chaff*. The photographers are issuing many of his pictures in the leading characters. There are four child parts in it.

—S. P. Coney does not go with John A. Stevens next season. He has satisfactorily attended to Mr. Stevens' road business for four years. He is disengaged.

—The Madison Square offices are thronged daily with fashionable and well-to-do ladies, who come from all parts of the country to join Professor Sargent's new Lyceum School.

—Woman Against Woman, one of Maibury and Overton's plays, will be given a trial production at Huxley's Theatre, Chicago, in February next, by the Wagon of Sin company.

—Harley Merry reports business to be brisk over at his Brooklyn studios. The ample facilities of the establishment enable the artist to handle almost any amount of work.

—Upon inquiry at French and Son's office yesterday it was learned that Rose Coghlan will not star under their management during 1895-96. She will engage her own manager.

—Breyley's Dramatic Directory, which will be issued next month, is destined to fill a want that has been felt for a long time. It will contain information of great value to the profession.

—A Legend of Castle Wall is the name selected by the Hanlons for the pantomime piece they will produce at the Fifth Avenue Nov. 10. Edward Hanlon is on the other side engaging talent.

—John E. Owens is personally booking attractions for his Charleston theatre. He will divide his time the coming season between looking after this establishment and acting occasionally.

—Edward Sothorn is bustling around making his own dates, and looking after the welfare of *Whose Are They?* for next season. When everything is settled he will go to the country for a rest.

—Woolson Morse is engaged upon another opera. He is also making changes in *Cinderella at School*, which has reverted to him. It will be sent on the road early in the season by a local manager.

—Arthur Summer will take out his usual company to give concerts at the fashionable hotels. He has dates at Long Branch and other places. He will also run the Cosmopolitan roof garden.

—C. M. Pyke and his opera company left on Tuesday for Atlantic City, where they play for six weeks in *The Mascotte*, *Patience* and *The Queen's Lace Handkerchief*. Louise Searle is in the company.

—Charles Harkinson, late manager of the Fun on the Bristol company, has leased valuable advertising privileges at Manhattan Beach. His recently imported stereoscopic apparatus is being removed there.

—Fred. Miller's friends will be relieved to hear that he has compromised with the people he had engaged for his evanescent *Star Comedy* company by paying them something to surrender their contracts.

—The coalition of the two theatres in Grand Rapids, Mich., enables Manager Powers to control theatricals in that thriving city and combinations can now book there without fear of injurious opposition.

—The Salt Lake Academy of Music is the favorite house for companies to play en route to San Francisco. The theatre is the most popular in the city, and it is both commodious and convenient of access.

—Penny Ante, entirely rewritten and presented in an attractive manner, will be one of the road shows next season. Harry F. Weed has faith in its drawing powers and will endeavor to make it a go outside of New York.

—Charles Benton has booked for his Fort Worth and Dallas theatres, in addition to attractions already secured: *Romany Rye*, *Louis Aldrich*, *Banker's Daughter*, *Mountain Pink*, *Separation*, *Lotta* and *Only a Farmer's Daughter*.

—Charles Atkinson has bought from James A. Gilbert, his former partner, all his right, title and interest in the play, *Peck's Bad Boy* and his Pa. Mr. Atkinson is also sole owner of the new musical comedy, *The Groceryman and Peck's Bad Boy*.

—A Camp Meeting Episode, a new play by N. P. Whelan, will receive its initial performance at Dickinson's Grand Opera House, Indianapolis, on July 4. Mary Henry, of the Robson and Crane company, has been engaged for the leading part.

—Koster and Bial state that next season they will give short burlesques, farces and musical comedies at their music-hall. They are having a new stage erected, and are engaging several people as a stock company. Ballet will be made a feature.

—Gale and Spader's Bohemians leave for Chicago to-night (Thursday). They will play there three weeks and then take the road for Denver and San Francisco. W. A. Thompson, in advance, left on Monday night. Harry C. Smart goes as business manager.

—Walter Perkins, a young actor whose line is character parts, is in town looking for an engagement. He was at one time with Willie Edwards.

—Joseph P. Conners is organizing the Mills Ellsworth Concert and Dramatic company, and will take it out in a few days for a tour of the pleasure resorts in this State.

—Helen Otislongui was offered an engagement with Ranch 10, but declined to do burlesques for one act. It is safe to say that the burlesques did not go a-begging for an occupant.

—The refitted Comedy Opera House, at Mechanicville, N. Y., will offer better accommodations to companies the coming season. The proprietor and manager, C. F. Crosby, will rent or share.

—Madame Ivan Michels is one of the best teachers of acting and stage business in the city, years of active professional life having qualified her to impart instruction to beginners. Her system is simple and thorough.

—Sidney Smith has secured *Ranch 10* from Harry Mendelish, its author. He will star in the character of the Judge, beginning on August 25. P. F. Turner will be the manager and G. H. Jackson the advance agent.

—Harry F. Weed puts forth a warning to managers in regard to his rights in *Penny Ante*. Mr. Weed threatens to involve the law if a single song is performed. Operatic burlesque has become very valuable property.

—At the Casino, nightly, upon the appearance of A. W. Mallin as the *Scandal in Falha*, John H. Ryley, who plays *Falback*, asks: "S. J. T., will you accept the nomination?"—which brings down the house, owing to Mallin's attenuated appearance.

—There were a good many managers and actors at the disappointing boxing match Monday night. Several of them had paid \$25 apiece for boxes to see the show, and in common with all claims they were increased at the imposition practiced by the principals.

—Jack St. Maur is actively working in the interests of Eric Bayley during that gentleman's absence in England. The Bayley Comedy company will present a number of the latest English successes, and a prosperous tour is anticipated by those interested in the concern.

—The various Texas theatres represented by Charles Benton are being equipped with excellent attractions. Mr. Benton is a manager of Napoleonic qualifications, and he is handling the interests of the numerous houses entrusted to his charge with excellent discrimination.

—Walter L. Dennis, of the *Romany Rye*, and James F. Joyce, business manager of Joseph Murphy, are reported to be the greatest fishermen on the Potomac River. They returned to Washington last Saturday from a pictorial exhibition laden with the fruits of their skill.

—The handsome new theatre at Brockton, Mass., will be ready for business about the middle of September. It will be a luxuriously appointed place of amusement, and Manager W. W. Cross anticipates abundant patronage for his venture. He is looking only the best attractions.

—It is said that Elliott Barnes' new play, *A Marriage Certificate*, will be the opening bill for the regular season at the Union Square Theatre. This is the piece that Tompkins and Hill held for two years and forfeited \$100 for each year, being unable to produce it with time for a run.

—Mestayer contemplates a third road venture for next season. It is a novel musical comedy. One scene will represent a revolving house, working in view of the audience, and changing from interior to an exterior—guests seated in the first and suddenly seen at the windows in the second.

—Ignacio Martinetti is summering in Boston, and has just finished three compositions—one a waltz song, another a march trio, and the third a shadow song and dance—the words of which are by Earl Marble. They will be sung in Mr. Chipman's venture of *Fizz, Bang, Boom*, when given in Chicago.

—Tony Pastor's company, which has had the most profitable Summer tour in the history of that organization, closes in Boston on Saturday night. After a five weeks' vacation the troupe will begin another trip, visiting a number of large cities before settling down for the Fall and Winter at the home theatre.

—Messrs. Chapman and Sellers are likely to have a most prosperous season with the popular drama, *Her Atonement*. They are making preparations on a liberal scale and the piece will be pushed as it has never been before. All the scenery will be carried, the military band will be retained, and the printing is both profuse and attractive.

—Fanny Davenport's engagement at the Fourteenth Street Theatre, which begins in October, will last five weeks. Fedora will be staged in even better style than during the last production at this house. Manager Colville is determined to give adequate mounting to all the pieces represented on his boards. If other combination managers followed this example the combination system would be in better repute with the public than it is.

—Atkinson's comedy companies have now the sole rights to the *Peck's Bad Boy* plays, including the new musical comedy, *The Groceryman and Peck's Bad Boy*. James A. Gilbert has sold his interest to Charles Atkinson. Editor Peck, of *Peck's Saw*, announces that Mr. Atkinson only has his consent to produce these attractions.

—The Madison Square Quartette, composed of Nick Long, Walter Roberts, R. Lee and F. C. Cramer, will give concerts at several of the watering-places during the Summer.

—John Stetson authorizes *The Mission* to state that he has no intention of leaving or managing the new opera house which is being erected in Chicago for John Nason.

—Kate Bishop, Jeanie Milward, R. B. Mantell and the other English actors engaged by the Madison Square will arrive in America in August to prepare for *Called Back*.

—Bertha Welby's version of *Le Maître des Forges* is by H. A. D'Arcy, her manager, and the translator says that it strikes more closely to the Paris Gymnase text than any of the others.

—Ariel N. Harney boasts to his employers, Brooks and Dickson, that he has made more money this season than the majority of managers. The Raymond season has closed, and he has returned to the city.

—Isaac Bloom, the Fifth Avenue comedian, is daily adding to his varied stock of theatrical goods. The profession will find in this establishment an unequalled collection of costume plates of all periods. The buyers for the house is now abroad selecting novelties.

—The Thornton-Handel Opera company, now playing a second engagement in Cincinnati, is meeting with fair success. Agnes Earle and Emily Kane are with the company, and are monopolizing the honors. The July dates are in Columbus, O., Buffalo and Rochester.

—*"A Western Journey with Emma"* (by Prof. Thayer) and *"Twelve Days in the Saddle"* (by Medford) have just been published by Little, Brown and Co., Boston. Either can be had for fifty cents. The latter tells the story of a journey on horseback in New England last Fall.

—The Knollys Brothers applied for some of the cancelled time of the *Trip to Aden* company at the Fifth Avenue for their burlesque company; but as they would not, or could not, name the particular piece to be produced, and their artists were equally unknown, Turner declined to book them.

—Charles A. Henson telegraphed *The Mission* from San Francisco, Sunday: "Mrs. Langtry's season closed to-night. She has been the greatest success ever known in Toledo. In farewell speech she said: 'I thank my second tour in this country with feelings of deepest affection toward America and its people.'"

—John H. Robb denies that Gus Williams is looking for a new comedy. He says that Captain Miskler will be played all next season, and that managers are anxious to book Williams in this piece. The engagement at the Comedy Theatre, Mr. Robb adds, was not large, because the house was unpopular and the weather unpropitious.

—The company engaged by M. B. Curtis for Spot Cash, his new comedy, consists of the following people: Davenport, Helen, Barney Reynolds, Edward Warren, J. P. Sullivan, W. B. Arnold, C. E. Verser, J. W. Gardner, P. O. Savage, Albin De Mer, Carlotta Evelyn, Mrs. Harry Couraine, Jennie Arnold, Wilfred Sweet, Atilla Florence, and F. W. Paul, in advance.

—Several reports are current as to Emma Carson's engagement for next season. One is that she has been engaged to Foote and Gilmore for their production of *Seven Ravens*; another that she will remain in England after her intended visit. General Benton informed a *Mission* man yesterday that she and her husband, Paul Arthur, had signed with Miles and Barton.

—David Bidwell, as usual, is picking out companies for his New Orleans theatre, and exercising the good judgment which has always characterized his managerial career. Mr. Bidwell's advice is in great demand among managers who are selecting pieces or engaging actors. He is the Mentor of American theatricals.

—On Sunday night John Stetson told some friends in a box at the Casino that he has secured, as he expressed it, "an all-fired big thing" in the dramatic line, which he will spring on the public at the Fifth Avenue in the Fall. Although pressed for particulars he preserved an air of mystery and stoutly refused to satisfy curiosity.

—There was a goodly sprinkling of professionals in the first-night audience that attended on Pinelore at the Brooklyn Grand Opera House this week. There is life in the old thing yet; but the audience was frightened under the spell of "What, never?" Colonel Morris displayed a little timidity, and was lashed up in the box office most of the evening.

—It is probable that George K. Fortescue will play *King Cole* in *Madam Piper* and W. A. Mastayer assume *Simple Simon*. The libretto is being rewritten. Many of the week stands have been booked. Mastayer will not return to *The Tourists*, after all; but the piece will be sent on the road, as Mr. Mastayer thinks there's money in it, even with a substitute T. Henry Slum, if properly managed.

—Edward Warren is spending a week at Atlantic City, prior to beginning rehearsals with the District company. He will play in this piece at the Fourteenth Street the part of the top, in which he is said to have made a hit at Buffalo a short time since. Prior to this Mr. Warren will create the leading part in Charles T. Vincent's comedy, *On the Gable*, which is to be brought out at Glen Cove, L. I., July 17.















## The Usher.



In Usher  
 "Mad how she can! The ladies call him, sweet."  
 —Love's Labor's Lost.

Daly is an unlucky manager. A short time ago *The Country Girl* was revived in fine style at a London theatre and ran until interest in it subsided. This takes the wind out of Daly's sails so far as the libellist piece in his repertoire for representation during the forthcoming London engagement is concerned. An American performance of an old English comedy which had so recently been acted by a company versed in honored traditions would have infinitesimal chances of success. Then the edge was taken off another Daly piece—*The Paving Regiment*, a clever adaptation of which met with the favor of London players. After these productions no novelty was left the adventurous Augustin save *7-30-8* and *Dollars and Sense*. The latter—a mere trifle—would hardly serve to engage the attention of the Britishers, for Daly's people go abroad to act, not to frivel. But now the last prop of all, the piece of *denier resort*, *7-30-8*, has been taken away. By my London mentor, the *Referee*, I learn that this comedy, under the title of *The Hurly Burly*—adapted by Herman Hendriks—is announced for production at the Globe. "Terris," adds the *Ref.*, "is getting ready to introduce Daly's company at Toole's in an American version of the same piece, under the title *7-30-8*. It is whispered that Terris has threatened to injure Hendriks. This is probably not true. As Hendriks' version has been already produced in this country and Terris has not, if there were any injuncting to be done I should have thought that Hendriks would have been the man who would want to do it." Precisely so. And now, with the edge taken off all the plays in his repertoire, the question is—What is Augustin going to do about it?

It would save many inquisitively disposed people both time and trouble to recollect that *THE MIRROR* publishes no "Answers to Correspondents." Letters of inquiry, addressed to the Editor and accompanied with a postage-stamp, will receive replies, provided the information desired is not of a silly or frivolous character. Scores of letters reach this office every week which have to be dumped into the w. p. b. because these simple conditions are not complied with.

Men of fame aren't always men of fortune. Henry J. Byron, who was popularly supposed to be the wealthiest of all English dramatists, is now found to have left but \$20,000 as the total earnings of an industrious career. This amount did not satisfy the debts which he also left, and his household furniture and personal effects have been sold to help pay the creditors. There is much sympathy expressed in London professional circles for the dead dramatist's family and a subscription has been started to place them beyond want.

They don't appear to pin much faith in playwright Frank Harvey's originality across the sea. One of my exchanges states that William Terris is getting ready to star in the States in a new play, written especially for him by Harvey, and adds: "It will be quite safe to bet that the play will be taken from the French. Harvey is one of the best adapters I know." Charles Overton, who owns the American rights to a score of this author's pieces, firmly believes that every plot and every line of these works had its birth in Harvey's prolific brain.

Contracts are worth little unless the people that sign them act in good faith toward each other. Under the present state of things it is seldom that violations of agreement are supplemented by legal satisfaction to the injured parties. Few managers or actors are responsible in respect to property-holdings, and judgments obtained against either class are worthless in the majority of cases. The fulfillment of contracts is merely a matter of convenience or honor in the majority of cases. Verbal engagements would serve the purpose quite as well as written documents, since the latter may be broken as easily as pie-crust if the contracting parties so desire. The only way by which engagements can be made absolutely safe and binding, is by means of liberal deposits made as a guarantee on both sides. But there are few actors who can afford to insure themselves against ca-

prisons, dishonest or managerial duplicity in this manner, and there are fewer managers who would be willing to furnish any guaranty whatever. Indeed, it is my belief that nearly every contract is signed with the inward reservation that either party may violate it if something better offers.

But if contracts are not actually binding, actors should at least take the simple precaution of ascertaining to whom they engage themselves. The letter of Mervyn Woods, printed elsewhere, illustrates the carelessness professionals are guilty of in this regard. He and the rest of the defunct Trip to Africa company supposed they were employed by Haines Brothers, the piano people, and the Frohman for engagements in Philadelphia and Chicago; and yet they accepted contracts signed by another person in whom they had no confidence whatever, and took it for granted that the Haines and Frohman were to be the managers, because Neumendorff and Hyatt said so. I will not say that the sudden termination of the Trip to Africa tour served these gullible actors right, because they were more sinned against than sinning; but I do think that it ought not to need the frequent recurrence of such experiences to teach players common caution in their business dealings.

The London papers persist in stating that Called Back, with Mantell as Gilbert Vaughan, will be the Fall attraction at the Madison Square. Presumably this intelligence is authoritative, since Manager Dan Frohman has been among them; but I cannot possibly reconcile Carr's luridly sensational drama with the past and present policy of Mallory's chaste dramatic temple. I do not believe the powers that be seriously contemplate destroying the prestige of the M. S., which it has taken several years of patient industry and shrewd judgment to acquire, at one fell swoop.

A Chicago paper with a limited circulation is devoted to railway puffery and stale dramatic news. It is comparatively unknown among the profession, but it is kept going in a half dead-and-alive sort of way by the patronage of a deluded railway man who, partly from ignorance of its feeble circulation, but chiefly through sympathy for its unfortunate proprietor, occasionally utilizes it as a cheap advertising circular. Recently the owner conceived the brilliant idea of publishing a New York edition, thinking thereby to stimulate his stagnant business columns. Accordingly he ran off a few extra copies in Chicago, dated New York, and sent them on for free distribution among several newspapers. They arrived Saturday, and still repose upon the dealers' shelves. One of the papers, supposedly sent by the proprietor himself, reached *THE MIRROR* office. An inspection of its pages demonstrated the fact that the editor had merely "lifted" a few columns from his Chicago edition and substituted an equal amount of matter clipped bodily from the *Star* of this city and *THE MIRROR*, and published without credit. This reprint was all a week old, and by no stretch of the imagination could it be accepted as Metropolitan theatrical news. There is some satisfaction in the reflection that this miserable "fake" can be viewed in no other light than that of an imposition by the half-dozen actors of this city who received free copies of the sheet in question. Chicago will have to get up a little earlier in the morning if it would in any degree approach the local journals in printing news. Coals may be brought to Newcastle, but dramatic happenings in this city cannot be chronicled in Chicago and brought to New York a week old.

Lester Wallack talks of selling his fine country-seat at Stamford, on account of the stretchers that are wanted under his Grecian nose from a contiguous factory. The idea that our old *jeune premier*, who is wont to sniff delicate perfumes and the fragrance of footlight noisies, should be afflicted in this unsavory manner, is altogether shocking; so I trust King Lester will find a purchaser, bereft of the sense of smell, ready to draw a handsome cheque for the property. A. M. Palmer's place is not directly on the Sound, like his erst brother-manager. It is reached after a two-mile drive inland. The house is small but pretty. It has been altered again and again, so that the architecture is now somewhat quaint, as it were. The ground is laid out in lawn chiefly, and the grass is shaved as close as a carpet. The owner's absence does not cause a relaxation of the gardener's care. When Palmer returns from abroad (as he expects to do the present month), he will find his acres in capital condition. By far the handsomest country-place owned by a theatrical man near Stamford is C. R. Gardiner's "Minnetrista." The house is imposing, the grounds spacious and beautifully laid out. There is a large garden, fine orchards, a luscious vineyard and flowers, and fine shrubbery in profusion. I was really surprised when, in the course of a recent inspection of the properties mentioned, I found Gardiner's to be the best of all. He has some expensive live stock—Jersey cattle, English sheep and Western horses—and in the rôle of landed gentleman and agriculturist he appears to enjoy himself thoroughly. The same applies to Mrs. G., who entertains her husband's visitors charmingly.

Although the contract was not yet signed, all the papers on Saturday had accounts of Gye's

assumption of the Metropolitan management. There's many a slip 'twixt the cup and the lip, and the daffie may have been premature in announcing an accomplished fact as a matter that was—and is—simply under negotiation. Yet it is by no means certain that Gye wants or will come to take charge of affairs at the new opera house. Unless he finds that he can secure artists of undoubted drawing power he will surely not make the attempt. The document signed on Monday was merely an option which binds the Metropolitan directors, but leaves the *imprécario* free to accept or not, exactly as he chooses, or rather as the ability or inability to secure the right artists may govern. Therefore, things are really in statu quo—at worst, for the Directors must await Gye's decision, since no negotiations can be carried on in other directions until he has given his answer.

For my part, I hope that Gye will see his way clear to taking the offer of the Metropolitan people. He is an experienced director of opera; he has the respect alike of singers and the British public, to which for many years he has been catering. He is shrewd, cautious and honest in public and private dealings. In him we should have an *imprécario* indeed; not a leave but undiscriminating speculation like Abbey, nor a roving, falsifying Gascon like Mapleton, but the kind of man whose knowledge and methods alike qualify him for the work of successfully running a season of Italian opera in this city. We shall probably not accurately know the result of Gye's deliberations in less time than a fortnight.

On Saturday Rose Coghlan sailed aboard the *Arizans*. There were friends in droves come to bid her *bon voyage*, and her hand was nearly shaken off before the vessel finally slipped out from the wharf and released the popular actress from the rather tedious farewells of her visitors. She occupied the cabin of the ship's engine, and, although much larger than the ordinary stateroom, it did not begin to hold the bits of flowers, fruits and other luxuries which are always appreciated by the trans-Atlantic traveller the first few days out. Miss Coghlan reiterated what she said in last week's *MIRROR* regarding her return and the plans she has formed for starting the season after next. Her last words were: "Don't forget that I shall be leading lady of Mr. Wallack's company until the first of next June, and tell your readers again that I don't cherish the smallest spark of jealousy for Miss Sophie Eyre or any other actress in creation!"

Either because he hasn't the money to carry out the scheme, or because the reason he assigns for its abandonment is the true one, Messayer will not have a theatre on Twenty-eighth street next season. He alleges that people owning property in the vicinity of Horticultural Hall threaten to sue for damages if walls are erected which shut the light out from their buildings, and so he gives up the project altogether. I fear that the capital which the corpulent William invested in Madam Piper after it had scored an unmistakable failure was what he had previously relied upon to start his enterprise. He will become a Tourist again, and we shall be spared a house with the ridiculous name of the Society Theatre.

There are about a dozen young women stopping in town this Summer in order to learn to dance and pick the banjo. They are to blossom forth as stars next season and illustrate far Western female character. Bogan and Dobson appear to be essential just now in finishing off sourette attractions for the road. If Professor Sargent means to have his Dramatic School complete in every particular he will at once add to his corps of able instructors these eminent educators of the toes and fingers.

Political gags are popular with burlesque actors and comic opera comedians, but before election, when feeling runs high, they are somewhat dangerous to fire off recklessly. There are some politicians—Ben Butler, for instance—who can be joked about with perfect freedom, since by common consent they are looked upon as the clowns of the campaign, to be punctured by paragraphs, caricatured in cartoons and singled out for witty mention from behind the footlights. But it is neither wise nor in good taste for a comedian to be playful at the expense of any candidate or public person about whose merits public opinion may be divided. In every audience there are widely differing elements—the extremes of political opinion—and while fun poked at one side may delight the other, it is still apt to generate an unpleasantness which should be foreign to a gathering in a place of amusement. The stage is no longer a corrective or reformative agent, and the gibes of our comic players should not be barbed with venom.

The first piece to be acted on the stage of the New Park under the new management will be called *Caprice*. It is from the pen of Howard P. Taylor, the joint-manager of the theatre. The scenes of the play are in the Adirondacks and New York. The story is of a city chap who marries a rustic maiden and afterward, on account of his bride's *gambler's* repents of his choice. The wife leaves his house, assumes another name, goes to the Metropolis and becomes not only an educated but an ac-

complished woman. The husband meets her at a ball; recognition ensues and the couple, no longer ill-matched, are re-united. The leading part, I think, will be Miss Madden capably. The M. S. needs some polishing, but even in the rough it reads well.

The dramatic editor of the *Buffalo Courier* asks: "Does *THE MIRROR* intend to pass when it says that the features of Sophie Eyre are likely to become familiar to New York theatregoers ere long? We cannot believe it. It must have been accidental." Of course it was; surely it doesn't require Keene eyes and a pair of Buffalo spectacles to arrive at that conclusion.

The editor of the *St. Louis Spectator*, commenting upon an article in last week's issue, observes: "The New York *MIRROR* has a good-humored editorial on giving credit for clipped paragraphs, that is noticeable. Usually when a paper complains that proper credits are not given it for clippings it is wrong in the extreme, but *THE MIRROR* man says he doesn't expect to be credited with all clippings. If credit is given for one in a dozen he is satisfied. I have sometimes felt like saying something of the kind on seeing numerous paragraphs from the *Spectator* repeated without credit, or credited to other papers. One of our staff perpetrated a rather wealthy job on me recently by reprinting a paragraph credited to an 'exchange,' that appeared in this paper a few months ago. I did not discover it until the edition was printed." This reminds me of one of Cas's favorite yarns about a space writer on a Brooklyn paper he edited some years ago, who had a display board set up and proved at the top of a gallery of standing matter and drew the pay for a column from the counting-room on an O. K. endorsement from Cas. The impostor slipped before the fraud was discovered.

George Edgar Montgomery has written a national hymn called "The Union," and it has been arranged for piano and voice by David Graham. Montgomery is a composer as well as a poet, and this anthem is said to be particularly stirring. The words are printed in *Harper's Bazar* for the current week. Yesterday Montgomery started for Niagara Falls, where he will remain a few days, and probably derive inspiration from the roaring waters.

A prominent advance agent tells me that the salaries offered to men in his particular line this Summer are away below the figures formerly paid. Agents who have received \$60 and \$75 a week are glad to sign for \$50 and \$60. My informant says there is no good in holding off for larger terms, as managers are determined to pay less than usual, and capable agents, afraid to risk the chances of an engagement until later, are contracting daily at the low sums mentioned. He adds that the services of the agent courier are never fully appreciated by managers, and the importance of his work is underestimated. He thinks that a live agent deserves to be paid as liberally as a leading actor, for on him the success of an attraction—especially a new one—greatly depends.

The Three Wills—Whitcomb, Watkins and Morris—returned from Halifax yesterday. Whitcomb tells me that the injunction, "Go to Halifax!" should be taken as a kindly one just at this period. He has been sleeping under blankets and teasing himself before a fire all the time that we have been stewing beneath the furious June sun. "We did very well," says he, "and came out a little ahead on the season. But managers must not expect to make money down that way. The people are pleasant and hospitable, but they don't grow enthusiastic over theatricals. The papers gave us the pleasantest sort of notices, and one young man who accompanied us, Frederick Wood, crossed several parts and did capital work. He goes to Daly's next season." Mr. Whitcomb on his arrival dropped at once into a nice engagement. He will be Almeda's leading man, appearing with her as Lionel Leslie, the light comedy hero of *Mam'zelle*.

Professor Boyesen, who figured as a romanticist in Alpine roses, now appears in a lawsuit as a realist of the most pronounced type. It is alleged by Mr. Torrey, editor of the *Brooklyn Journal*, that last Summer at a Long Island resort the Professor assaulted his seven-year-old son, and that the boy was made permanently deaf by the drubbing administered. The father asserts that the assailant did not even apologize for his cowardly act, and he proposes to try the virtue of a suit for \$5,000 damages by way of getting even.

And speaking of this child in connection with a Madison Square playwright, I am reminded of the nursery which has been fitted up in the Mallory's Theatre for the benefit of the tots who contribute a great *gharm* to the play of *May Blossom*. It is a large room stocked with toys, and some of the instructive accessories of a kindergarten, and here the little ones play to their hearts' content while waiting to go on in the last act. They are carefully watched over by Mrs. Fernandez, the mother of Bijou, who says that her "children's hour" is the happiest of the day.

In the course of a review of Frederick Daly's eulogistic work on Henry Irving, the

*Pull Mall Gazette* made the following pertinent remarks: "Had Mr. Irving been confined to the dramatic career which has followed Mr. Booth's lot, we should have heard little of him. As it is, Mr. Booth, on the other hand, having how to make no forgetful defects of scenic display by their mastery of the methods of his craft, or, in other words, by great acting. If this be tantamounting, then, to the fact that Irving's audience are outnumbered by those that hold the opinion that his methods are antagonistic to the purposes of art. The only intelligent classes of London playgoers refuse to accept him as a tragic actor, although they admit his aptitude for stage-management and his cunning trickiness in the matter of putting off scenic complications and commencing death as a substitute for acting. Irving's bitterest opponents are the intellectual English, and as he will never secure their endorsement it can never be said that he is England's representative player. By the way, Clay, Haines and the rest of the breed of penny-pinching squibs frequently of Irving's tragic actorship have been. In truth, he played no tragic role in New York, confining himself to sentimental, character parts and Shakespearean comedy."

## The Magnetic Girl.

Colonel Robert E. J. Miles, of Charleston, has become a "real live showman," and Wallack's Theatre is to be converted into one of the uses of a *Dime Museum*. Colonel Miles some weeks ago engaged the Gough Magnetic Girl for a tour. She is now in New York, and next Monday will appear at Wallack's under the management of Theodore Mann and a gentleman by the name of Frohman, who is supposed to have some connection with the Madison Square Theatre.

On Tuesday a private exhibition of the Girl's powers was given at Wallack's. Among her subjects were Lester Wallack, W. A. Messayer, William Mann, Theodore Mann and the Frohman mentioned. All consented to her suggestion except the remarkable Messayer, who couldn't be bribed. Manager is elated over the demonstration of the Girl, and says she amounted to his will power. He now speaks lightly of John L. Sullivan's prowess.

## Sothern's Comedy.

It is probable that Edward Sothern and his comedy, *Whom Are They?* will be under the management of E. E. Rice. Negotiations to that end are now in progress. If the arrangement is concluded Mr. Rice will engage a special cast and star John Mackay emphatically with Mr. Sothern. Mackay will play the eccentric part of Flighty, while the author will assume the character acted by Mr. Hawthorth at the Star Theatre.

Mr. Sothern has been dithering with several managers, among others Harry Wilson. Wilson said he would take hold of *Whom Are They?* if Sothern could bring him a complete list of dates. He was unwilling to assume the management otherwise, as he had already given up one venture—*The Crown of Pains*—through inability to secure time. It is most likely that the contract with Rice will be signed in a few days.

## Another Frohman Returns.

Daniel, the senior Frohman, arrived by the *Albatross* on Monday. The tactless, philosophic Madison Square manager was looking remarkably well. A *MIRROR* reporter bombarded him the day of arrival and managed to penetrate his reserves.

"The cable has anticipated much of my budget," said he, "and I can only give a general running up. Called Back is the only play we have purchased. It will be produced at the Madison Square upon the withdrawal of May Blossom—in September. This drama and *Nina's First* are great London successes. I think Called Back will develop greater interest than *Fedora*. It is quite as absorbing. I have brought over the scene plot, plans, etc."

"Did you engage any people in London?" "None in addition to those who had been engaged prior to my going over. Now, while I do not lose my appreciation of our talent here at home, still I was quite prepared to engage anyone whom I thought would make a success here and be useful to us. The English style of some English actors is very pleasing, and my visit, from a theatre-going point of view, was very gratifying. I would like to say a word upon the professional custom over there. A professional man in London generally means that a poor man has been very successful. Generally speaking, the wages in London have been bad. Richard Mansfield was giving monologues everywhere at the Alexandra Palace after the style of Frederic Macabre."

"What will be the disposal of the Madison Square attractions next season?"

"Hazel Kirke, Young Mrs. Winthrop, The Rajah and May Blossom will go on the road, while a short season of *Emeralds* will be given. Called Back, I think, will be a big hit at the home theatre. The cast will be the strongest we can find."

A tenor hitherto unknown to New York, Charles Clishe, has been engaged by McGuffin for the Casino company. He will appear in Nell Gwynne.







We would have to look long before we could find a more damaging comment on the loose verbal license of the day. It is at the same time an exposure and a burlesque upon the sham exponents of limited democracy or republicanism, as you will. Under cover of a very fine and delicate style of exposition, it outwits the steam in its purity with the old artificially created by society, and under words the instruments to pervert right thinking and the just distinction between right and wrong.

Whatever the law or official speech may allow elsewhere, the shills of the theatre in this regard are clean and the playhouse will seek to raise rather than lower the standard of good taste and good taste.

### A Brief Chronicle of Negro Minstrelsy.

BY G. A. KANE.

Negro songs and negro minstrelsy are purely American institutions, and have a history that is interesting, from the fact that they are connected with many persons who were prominent in their day. The first negro song ever sung before an audience in a theatre was by an actor named Herbert. He had been a cook in early life, and was famous for his pot-pies; therefore he was familiarly called "Pot-pie" Herbert. The song was entitled "The Battle of Plattsburg." Herbert made his first effort at Albany, N. Y. It was in the year 1815. He painted his face with black paint, the use of burnt cork being unknown at that time. He sat in a chair before the curtain.

The next song that cut any figure was "The Coal Black Rose." It was sung in New York at the Park Theatre. Tom S. Blakeley was the singer. He was a very useful man, and long appeared before the public in all sorts of characters, in some of which he was excellent, and was at all times acceptable. Blakeley still lives in the Empire City, and is in comfortable circumstances. The song made a great hit. George Washington Dixon stole Blakeley's thunder, and made a fortune by singing the song. Dixon went from town to town, and created a furore in his day. Blakeley gave up the field to George, and continued to act character parts till old age caused him to quit the stage altogether.

George W. Dixon was a man of varied fortunes. He was feted, admired and well paid, but he made the common mistake—he deemed youth would be eternal. He was as generous as a prince, and nothing was too good for him; but the shining hour was all too brief, as such gay moments are. His pocket was a sieve, and he spent his money in thoughtless profusion. He was from Richmond, Virginia, and was more than usually good-looking. At one time he came within four votes of being made Mayor of the City of the Puritans. He went into journalism, and published a paper in New York. He was convicted of libel, and not having the money to pay for such a luxury, was sent to jail for six months. Serving out his time, he wended his way to New Orleans. Old age came on time, and his last occupation was that of keeping a coffee-stand in Poydras Market. He died in the Charity Hospital in 1861.

The next song that had a world-wide fame was "Jim Crow." It was first sung by an actor named Thomas D. Rice—afterward called Daddy Rice—while acting in Louisville in the year 1831. One day during the rehearsal of a play in which he had nothing to do, as he was standing by the back door of the stage, which looked out into the rear of a stableyard where a very black and clumsy negro used to rub and clean down horses, he was attracted by the clearness and melody of the negro's voice, and he caught the words of his song. It was the negro version of "Jump Jim Crow." Rice listened with delight to the negro for several days, and finally went to him and paid him to sing the song over and over till he learned it. The manager was bringing out a local drama, entitled "The Kentucky Rifle," in which Rice was cast to play a cornfield negro; and when the piece was produced he requested the manager to allow him to introduce his newly-acquired negro song of "Jim Crow," which was reluctantly consented to. The result was that the song saved the piece, and Rice went to Cincinnati on a starring tour. It set the people wild. He went to New York and appeared at the Bowery Theatre. After making several tours in this country he went to England. There he was likewise a success. The Marquis of Waterford and the aristocracy took him by the hand. The Duchess of St. Albans and the Countess of Blessington threw their doors open to the singer of the song "Jim Crow." The actors formed a "Crow Club" in London, and such actors as Charles Mathews, Jr., Buckstone, Keeley, Webster and Douglas Jerrold were enrolled among its members. Rice amassed a fortune. He married in England, returned again to America, with the old approval, and afterward made two trips again to England. He died in New York some twenty years ago, beloved and respected by all who knew him.

The next song that came into favor was "My Long Tail Blue," sung by Lester. Then followed Jim Sanford in "Clair de Kitchen." Then came Johnny Harper with "Such a Gettin' Up Stairs." Harper went to England. Then "Hey Jim Along, Jim Along, Josie," came into notice, with John Smith, in 1833. John joined the circus company of Stone and McCollum, as a business manager. He was very popular for many years. He went to Australia with John Wilson, and died a few years ago in Melbourne.

The first band of negro minstrels was formed in New York. It was for a tenet. They performed in the ring, on a board. They were dressed in plantation style, and were four in number—Dan Emmett, Frank Brower, Bill Pell and Frank Gorman; all dead but Emmett.

From this time beginning spring all the great bands of the later days. This was in 1842. The Buckley family next formed themselves into a band. They were all fine singers and instrumental performers. They went by the name of The Congo Minstrels. This was in 1845.

E. P. Christy was playing the fiddle in a dance hall at Buffalo. He may be said to have been the first to raise the business to that elevation it has maintained. Earl Pierce and Dick Hooley were among the members of the company. George Christy, or Harrington, was the adopted son of E. P. Christy. After going the rounds of the country they finally located in New York, where he died worth over \$50,000. He went to London, where he founded the Christy Minstrels, and where they have since remained. Percy Moore is now at the head of the show and is very wealthy.

Then the Campbell Minstrels were for a long time popular. Like West, Bill Newcomb and Matt Paul were with them.

The Buckleys had a hall in New York for many years. The members are all dead. Dan, Neil and Jerry Bryant formed a company and were very successful for many years. All are now dead but Neil, who is now an Inspector in the Department of Police, New York, and worth only his salary. A whole-hearted fellow, who lost all in risky ventures. A few years ago he made an unsuccessful and costly effort to revive the Bryant name.

The San Francisco Minstrels for years did a fine business in New York. Barkum is dead. Barkum is retired and well-to-do, and Bark's fortune was secured by speculation. David Washburn retired some years ago on account of ill-health. He is still an invalid. The once popular San Francisco Minstrel Hall is now the Comedy Theatre.

James Dandridge took the Ethiopian Servant to England in 1843, but did not make much. He dressed his party in evening suits for the first time—that is, gave a "first part" as it is now done.

A circus clown by the name of Barney Byrnes was about the first man that sang a song in the ring. Charles E. White is the oldest performer to-day that lives who has made burnt-cork a specialty. He is an excellent actor, and an estimable gentleman in all the relations of life, public and private.

E. P. Christy was killed by a fall from a window in New York. He threw himself from it while in a fit of temporary insanity. He feared the war would sweep away his fortune.

Sam S. Sanford was among the pioneers of minstrelsy.

John Diamond was the first boy or man who ever danced a jig with a black face. P. T. Barnum picked him up and made a great deal of money and reputation with him; but finding him unmanageable and ungrateful, they parted company in New Orleans in 1842. Barnum went into selling lottery tickets in that city and then went to New York, where he opened Scudder's Museum, on "check." Diamond for a time made a great deal of money, but, being an unmitigated rascal, went to stealing, was sent to prison, came out to drink, and died a miserable death.

A colored boy by the name of Juba was the greatest jig dancer that ever appeared before the public. Barnum had him. Juba went to England and made a great reputation; but dissipation caused his early death. When Charles Dickens was on his first visit to America, he saw Juba at a dance-house in the Five Points, and made favorable mention of him. In fact, Juba and a sherry-cobbler were the only two things he did speak well of in his "American Notes."

The pay of performers now is great—from \$20 to \$250 a week. In old times \$5, \$10 and \$15 were considered fair salaries. Emmett has received over \$100 per night, or \$700 per week.

Edwin Deaves was one of the first performers and singers of negro songs. "Uncle Ned" is in "Frisco," and has brought to the front a theatrical family.

Ben Cotton, one of the most conspicuous leaders in negro minstrelsy, and many years an exponent of the black art in San Francisco, is now under engagement in "Frisco." He has with him his son, young Ben, of whom he is making an efficient performer.

It may be added, in conclusion, that some of our noted managers and actors have been minstrel performers; for instance, John Rich, Billy Harry, John S. Clarke, Joseph Emmet, Joseph Murphy, Gus Williams, Den Thompson, Lotta, the Worrell Sisters, and Maggie Moore (now Mrs. Williamson) belonged to the minstrel business. It is so much to the credit of them all that they have risen and not fallen.

### Not Worth the Whistle.

St. Louis Spectator.

The Actors' Fund, about which so much has been said, is undoubtedly in a bad way. The New York Mirror, which was most effective in establishing it, has become disgraced and thrown it over altogether. Various schemes are suggested to place it again on a sound footing, the latest being a grand fair at the Madison Square Garden next Fall, at which actresses should attend their booths. I have little doubt that it would be successful financially, but it would be a bad thing for the profession. The money success would not compensate for the professional degradation that would likely attend it. The Actors' Fund is not worth the whistle. No Minstrel says: "The respectable women of the profession should not, and probably would not, put themselves on exhibition in this manner and lay themselves open to the insults that would certainly be heaped upon them by leaders who would embrace the opportunity of coming into familiar contact with actresses."

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NOTICE.  
The contract between B. J. Hagenbuch (proprietor) and G. C. Aushbach (manager) having expired Jan. 1, 1894, all communications for season of '94 must be addressed to the proprietor.

B. J. HAGENBUCH.

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## TELEGRAPHIC NEWS.

## The Two Widowers.

(By telegraph to the Mirror.)  
**BOSTON, July 2.**—The Two Widowers, Dan Mann's new comedy, had a first production at the Sans Souci on Monday night. The author, who is one of the best of German dialect actors, appeared in the principal character, and met with his usual success. William F. Carroll, a good Irish comedian, proved himself a favorite with the audience. Charles Wilford, as the man of business, received deserved applause, and George W. R. Hill, as the male mischief-maker, was excellent. Lizzie Hughes, in an eccentric female part, played with her accustomed skill, and Blanche Stader, Ida E. Whinnery and Jennie Williams were praiseworthy.

## The Duke's Vacation.

(By telegraph to the Mirror.)  
**BOSTON, July 2.**—Vacation; or, Harvard vs. Yale had a large house at the Boston Museum Monday night. The last week of Bluebird opened well at the Bijou. Tony Pastor had a large house at Oakland Garden.

Loyal's Aggregation at Park Square Garden had a full house. Good house at Boylston Museum—variety.

## Miscellaneous.

(By telegraph to the Mirror.)  
**CHICAGO, July 2.**—The Wallack company opened in Lady Clare at the Grand Opera House on Monday night to a large house. It scored a success. Escalator, at McVicker's, had but a light house at the opening of its fifth week. Those members of Daly's company booked for London leave for the East tomorrow. The Morrison company presented Ticket-of-Leave Man at the Academy to a fair house. Dickson's Sketch Club is drawing fairly at the Standard.

**BALTIMORE, July 2.**—Boccaccio, first produced in this country at the Union Square by Jennie Winston, was the bill at the Academy Monday night, with that lady in the title role. It drew a good house. Francesca Guthrie appeared in the title role of La Perichole last night.

**NEW ORLEANS, July 2.**—Martha Porteus appeared as Patience in that opera at the Spanish Fort on Sunday night. Harry Standish was the Bantherne, and C. J. Campbell the Governor. Miss Porteus made a flat failure. Her efforts were painful to behold.

**SAN FRANCISCO, July 2.**—The Devil's Auction opened to a crowded house at the Bush on Monday night.

## Off for the Indies.

Barton Hill and his dramatic company were rehearsing at the Bijou Opera House yesterday. While he was gathering his forces around him, he found time to explain to a Mirror man the programme of his present trip to the West Indies.

"You know," he said, "I was there last year, and had a successful season. This trip will include the West Indies and South America, and will, as before, be under the management of Mr. Slavin, who is familiar with both countries. In most of the places we fitted up scenery, so that we shall have no difficulty on that head. The organization will be called the Josephine Cameron company. The members are: Josephine Cameron, Harry Mitchell, Frederick Armstrong, Albert Roberts, A. A. Mallen, A. R. Martin, J. J. Masters, A. W. Belwin, A. Ditman, Eva Post, Marie Acosta, Alice Mansfield, Mary Russell, Amy Slavin and myself. J. R. Smith will act as stage manager. Our repertoire will be The Love Chase, Lady of Lyons, Hunchback, Daniel Rochat, Marble Heart, Camille, Rome and Juliet, Honey-moon, Ingomar and Macbeth. In all I take nineteen people with me."

"How long do you expect to be absent?"  
 "About a year. We will play all through South America, as in nearly every place there are English-speaking people. We sail about July 12. Our opening stand will be in Kingston. I have made arrangements as to costumes and mounting which will be a revelation to the people down there."

## The New Standard

Now that the Standard Theatre is being rebuilt, considerable speculation is indulged in as to the probable manager. It was reported the other day that A. M. Palmer had leased it. A Mirror man instituted inquiries as to the truth of the rumor. Mr. Monday, the agent for the Messrs. Sheppard, who own the property, stated that nearly every manager in the city is desirous of leasing the new house. He does not deny that Mr. Palmer has been negotiating for it, but he says that nothing is likely to come of the dicker.

Dan Frohman, who saw Palmer in London, said: "I know that Mr. Palmer is coming back in August, but I do not think he will take the Standard. He told me that he would engage in management here again, but he intends looking around first."

At Messrs. French and Son, A. M. Palmer's agents, it was said that he has too much sense to rent it.

"The architects of the new building, Messrs. McManis and Son, were not seen, and they stated that they knew nothing whatever about the renting, but are very busy upon the building. They showed the reporters the plans for the edifice. The interior and exterior will be in the style of the French renaissance. The facade on Sixth avenue will be four stories high, and will have a deep pediment. An adjoining lot has been taken

thus the front may be widened. The principal entrance will be beneath a tall portico, and wider than the former one, and the balcony staircase will be removed to one side. Formerly the orchestra floor was nearly level, but in the new building a gentle slope toward the stage will improve the line of vision. There are to be twelve commodious and handsome boxes, and the seating capacity is to be arranged for fifteen hundred people. Retiring rooms and cloak rooms are to be provided. The upper portion of the building will be let for offices. A handsome foyer will open on to the auditorium. The stage will be enlarged and run out flush to Thirty-third street. The dressing rooms will open on to the stage. The depth of the stage is 45 feet and the full length 100 feet, the proscenium opening being 35 feet. A lobby will be made at the rear of the orchestra. In every detail the convenience and comfort of audience and artists are provided for in the plans. A thick proscenium wall and iron curtain will divide the stage from the auditorium, ensuring safety in case of fire.

## A Festival Proposed.

The following circular is being sent by Lawyer John D. Townsend to prominent members of the dramatic and musical professions:

37 PARK PLACE, NEW YORK, JUNE 21, 1884.  
 There are gentlemen who contemplate organizing in this city, as soon as possible, a grand Musical and Dramatic Festival, which will bring together during the thirty days it lasts the best artists in the country in their distinctive lines; and as their representative in such legal matters as the organization may require, I am requested to obtain from the persons whose names they have given to me an expression of opinion whether the suggestion of such a combination meets with approval from the leading artists and managers whose assistance would be expected and without whose aid such an effort would be useless.

The general character of the entertainments suggested, but which of course must be subject to change to meet the views of a majority of those referred to, is somewhat as follows:

1st. The entertainment to last one month.

2d. One week to be devoted to opera; one week to Shakespeare's plays; one week to other standard drama; one week to comedy.

3d. Glee, variety, orchestra, etc., to be on a more extensive scale than heretofore attempted.

4th. One-half of the profits to go to the Dramatic Fund.

5th. The entertainments to be given under the auspices of leading citizens of New York.

If you take sufficient interest in this scheme to give your advice regarding it, you will please address me, making whatever suggestions may occur to you, and stating particularly when you think the entertainment should be given, and if you would be willing to take part in such entertainments if organized as suggested and the cast and plays selected meet your approval.

Respectfully, JOHN D. TOWNSEND.

A Mirror representative called at Mr. Townsend's office several times to learn further particulars in regard to the matter, but the clerk in charge said that his principal was out of town.

It is unlikely that the festival scheme, in view of the disastrous failures in Cincinnati, will take deep root here. Jumbo performances are ruinous to general theatrical business.

## Mr. Albaugh's New Theatre.

Manager John W. Albaugh, of Washington and Baltimore is sojourning at Long Branch. He was in the city yesterday looking up old friends. A Mirror representative button-holed him for a few minutes.

"My season has been a good one, my boy," said he. "I have been thirty years in the profession, over six of which have been spent in management, and I have nothing to complain of. I make a change in Washington you know. I have severed my connection with the National Theatre. On Nov. 10, I shall open the New Grand Opera House there. It is now building on a site opposite the Treasury. Here is a drawing of it. It will seat 2,000 and covers a lot 115 by 164 feet. Some of the attractions which I booked for the National will be played at that house; others will be transferred to the new house."

"Is the Baltimore house doing well?"

"Yes, very. There are now 400,000 people in Baltimore, and they are very good patrons of the theatres. When I went there from Albany, six years ago, Ford had a monopoly. Some managers are anxious about the election I am not. Baltimore is one-sided in politics, and no processions are permitted. In Washington the people don't vote. For my two theatres I will have Emma Abbott, Raymond, Irving, Ristori, Barrett, Emmet, McCullough, Separation, Storm Beaten, Jefferson, in the ranks. Hunch of Hays, Kirby attractions, Rolson and Crane, Kate Claxton, Baker and Farron, and many other drawing cards. I played thirty-eight weeks at my Washington theatre, and forty at the Baltimore house. The coming season will be of like duration."

"You have no intention of taking the Standard or any other city theatre?"

"No, there are too many theatres in New York, and too many deadheads. I will remain at Long Branch until Sept. 1."

## Personal

SEARLE.—Luscombe Searle is winding up his affairs in England preparatory to coming out and settling down in the United States. He will bring a new opera with him. When he left for England, several months ago he said to a Mirror man that he was "heavily sick of America."

DE FONTAINE.—The Mirror has received a letter from Felix G. De Fontaine, dated Savannah, Ga. The journalist descends upon the charms and genius of a young society lady who has just made her debut on the amateur boards under the coaching of Harry Duffield, who is temporarily in the employ of the Ford Dramatic Society down there.

MANSFIELD.—Richard Mansfield writes that he has been offered engagements at the Court and Alhambra Theatres, London, but really couldn't accept. Brunson Howard is writing a play for him, and a New York manager has promised to produce it with Richard in the cast, but not as a star. The young man says he is troubled with homesickness and other dyspeptic symptoms.

## Professional Dango.

—Theodore Moss is interested in the Kralley's Opera.

—Louis Aldrich opens his season at St. Paul on Sept. 1.

—General Harton left the city for Pittsburgh on Monday night.

—Selden Irwin has been engaged by the Kralley's for St. Paul.

—Norma Willis has been engaged by Jacques Kruger for St. Paul.

—Emma Thornby sailed from Liverpool for this city last Saturday.

—M. J. Thomas has left the Dayton (O.) Summer Opera company.

—Lee Harrison has been engaged by John Sweeney for the Fifth Avenue.

—Pauline Markham has a small company in Canada doing the legitimate.

—R. E. J. Miles arrived in the city on Tuesday, to remain for some time.

—The theatre on the Coney Island Iron Pier has not been a success so far.

—F. L. Bixby and G. L. Smith have been re-engaged by the Madison Square.

—Signor Broccoli has left the company playing at the Montreal Crystal Palace.

—William White goes as stage manager with The Tourists—if The Tourists go.

—Rita Carol sailed for England yesterday. She goes with Madam Piper next season.

—The English tour of Modjeska will be under the management of H. Cecil Beryl.

—Charles Butler, Sophie Hummel and Alice Butler have joined the Pyre Opera company.

—E. M. Roberts and Frank Farrell have been selected to manage the tour of May Blossom.

—Actors sigh that engagements are not being offered with that alacrity which is desirable.

—Townsend Percy is interested in the company which gives a season of comic opera at Atlantic City.

—W. A. Mestayer and wife (Teresa Vaughan) have gone to Coney Island to pass a part of the Summer.

—Bet Harte's niece, Gertrude Griswold, is reported to have made a successful debut in grand opera at London.

—There is quite a colony of professionals at Asbury Park. Board there is moderate and the resort has many attractions.

—Estrella, Luscombe Searle's unfortunate opera, will be produced by the Wilbur Opera company at Cleveland on Monday next.

—Fanny Redding and Louise Manfred left for Atlantic City on Tuesday. They will remain there the greater part of the Summer.

—George W. Smith, author of Only a Woman's Heart, has purchased a handsome cottage on the Hudson River bank near Albany.

—J. W. Collier has received a despatch from San Francisco stating that the report that the Tillotson company is behind in salaries is false.

—Howard Taylor gave a reception at his house, in West Forty-fifth street, on Friday evening last to a number of professional friends.

—One of Buffalo Bill's Indians was accidentally shot on Monday, in Trenton, during the exhibition. It is not thought that he will recover.

—Caroline Hill, Viola Allen, George Clarke and Al Lipman will be the principals of the Pulse of New York company, which opens in Philadelphia on August 25.

—Harry Brown and Fay Templeton produce Cymba, Harry Paulton's new opera, on Monday next. Mr. Brown hopes to make his part as funny as his clownish Lorenzo.

—The man Oelrichs, who accompanied Mrs. Langtry to San Francisco, is not a cowboy, it is said, but a well-known society man of this city, who assumes an alias for reasons of his own.

—Frank Karrington has concluded a Spring season with the Planter's Wife company. He rejoins the company for the regular season in August. Mr. Karrington is at his home in Albany.

—H. S. Hilliard and Belle Cole will be the soloists at the next Sunday Concert at the Casino. Special arrangements are being made to provide a good view of the fireworks from the roof on the Fourth.

—Charles Frohman told a Mirror man yesterday that Twins will be produced at Wallick's on August 11, with a special cast. The regular season of the Wallack stock company will open on Oct. 6 with Nita's First.

—C. A. Taylor, of Chicago, sold over six hundred of his "XX Professional Trunks" last year, and has yet to hear of a complaint from a buyer. Description and a price list are mailed on application to C. A. Taylor, 130 Madison street, Chicago.

—On Tuesday, in the Court of Common Pleas, a divorce was granted to Mrs. Frank Mordant. This settlement will probably bring to an end the unfortunate episodes that have from time to time disturbed the peace of the estranged couple and scandalized the profession.

—Beatrice Lieb has just returned from a successful season in the Canadian Provinces, where she has been receiving praise for her performances of Lady Clare, and Vera in Moths. She is at present at the Sturtevant. Late she will go for her vacation to her home in Dubuque, Ia.

—The Scrambles of Paris will only be played for about eight weeks next season. Not a single Jagot has been selected as yet.

—Howard P. Taylor wishes to correct the impression that he is backed in his new managerial move by Fred Hart, of San Francisco. Mr. Taylor says that his connection with Hart terminated months ago, and he adds that the California manager is indebted to him for a very considerable sum.

—The firm of Spies and Smart, dramatic agents, was dissolved yesterday by mutual consent. Mr. Spies has taken into partnership Frank Wade, well known to the profession in connection with Mestayer's Tourists. He states that they will carry on the business in a manner that will be satisfactory to the profession.

—Wanted—A Partner is not to be shamed. R. E. Graham is arranging to star in it. A "bachelor" has materialized. Some money was sent to the press in New York and the provinces, but the luck comedian thinks it can be made to go and bring him fame and money. Mestayer, the author and owner, is nothing loth if royalties are promptly paid.

—Perkins D. Fisher is taking a Summer rest at Dorchester, Mass. He will play Joe Buzzard in No. 1 in the Rathe next season. Mr. Perkins is a graduate of the McCullough Amateur company of Boston, and his penchant was for serious parts; but the fates and his rather small figure condemned him to low comedy. He often asks to be cast for something else; but managers are obstinate.

—John McCaull has petitioned for an injunction to restrain Charles Ford from performing Nell Gayane in St. Louis. McCaull has had a good deal of trouble in the past in protecting his rights against the infringements of this particular manager, who appears to have an uncontrollable itch for representing pieces to which other men have acquired ownership.

—In White Plains, N. Y., last Monday night, a queer minstrel party met with rather rough treatment. The house filled soon after the doors opened. One account says: "There was a delay of half an hour beyond the time advertised for beginning, which put the audience in a restless humor. Then when the show began it was found that the boasted 'forty-count' had dwindled down to little over half a dozen performers. The minstrels staggered through the overture, however, and settled down to earnest work; then the trouble commenced. The bones began firing the oldest 'chestnuts' at Tamborine, and he fired back the most ancient jokes that the circus clowns had made the old timers sick of by frequent repetition. Jeers and yells rewarded their efforts to be funny. They couldn't ask a conundrum of each other but the audience would spoil the effect by promptly roaring out the answer in chorus. At last the tenor started to sing 'Grazdialer's Clock.' This was too much. The audience opened fire on the artists with eggs and potatoes, tore up the benches and finally charged en masse on the stage and drove the minstrels off. Failing to capture any of the troupe, the public tore down the scenery and wrecked the box-office. Meantime the burn-cork artists were sinking along the byways under cover of the dark, and making their way on foot out of town. They flagged a train some distance along the track, got aboard and came to New York, glad to escape with the receipts and their lives."

—The Scrambles of Paris will only be played for about eight weeks next season. Not a single Jagot has been selected as yet.

—Howard P. Taylor wishes to correct the impression that he is backed in his new managerial move by Fred Hart, of San Francisco. Mr. Taylor says that his connection with Hart terminated months ago, and he adds that the California manager is indebted to him for a very considerable sum.

—The firm of Spies and Smart, dramatic agents, was dissolved yesterday by mutual consent. Mr. Spies has taken into partnership Frank Wade, well known to the profession in connection with Mestayer's Tourists. He states that they will carry on the business in a manner that will be satisfactory to the profession.

—Wanted—A Partner is not to be shamed. R. E. Graham is arranging to star in it. A "bachelor" has materialized. Some money was sent to the press in New York and the provinces, but the luck comedian thinks it can be made to go and bring him fame and money. Mestayer, the author and owner, is nothing loth if royalties are promptly paid.

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**GEO. W. PECK.**

**NOTICE.**

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